

Year 10 4P Drama

Task 3 Devised performance – 20%

Assessment Date: Term 2, Week 8

Using the conventions of surrealism (Artaud's theatre of Cruelty), Grotowski's Poor Theatre and physical theatre conventions you are to work in small groups to plan, direct, write, produce, rehearse and refine a 3-5 minute performance based on the stimulus provided.

You are to use the digital soundscape you create (for your sound design) during the transitional moment (as you delve into the subconscious mind).

Guidelines:

- The piece should contain a **non-linear narrative** structure and manipulate **Space and Time** (Element of Drama – see glossary).
- You are to incorporate a blend of realist and non realist conventions throughout.

Frantic Assembly's Devising Processes

Around-by-through

Hymns hands

Chair Duets

Grotowski

Living Drama - "Actors create not only characters but also whole imaginary worlds. In performance, Grotowski's actors are asked to transform themselves and the acting space into the world of the play – the locations, the sounds, the whole world of the drama"

Reliance on the actor to transform the acting space and to convey setting/environment/location to the audience.

- An approach to actor training – a convention of POOR THEATRE
- Reliance on the actor to transform the acting space and to convey setting/environment/location to the audience.

Historical Style – Surrealism

Conventions include:

- Situations and Plot were often unclear and unpredictable.
- Situations and Plots explore the irrational and hidden side of human experience – our dreams and nightmares – our subconscious minds.
- Powerful use of symbols (set)
- Set design was often not recognisable or logical.
- Set designs were designed to convey atmosphere and feelings – not actual location or period.
- Ramps and platforms were used to create a set rather than flats and furniture.
- Set pieces could be enlarged and out of proportion, distorted, or angled in an illogical way.
- Can be abstract, flexible and open, to show transpositions through space and time.
- Lighting designs concentrated on darkness and light, and powerful colours to symbolise feelings.
- Screens were sometimes used.
- Characters range from realistic to extremely presentational.
- Movement was emphasized rather than language.
- Movement could be dance-like or stylised, robotic, slow motion, frenetic, acrobatic, over-exaggerated, confronting.
- Actors sometimes used mask.
- Costumes ranged from realistic to striking and strange.
- Makeup was sometimes frightening and non-realistic.
- Actors can play an emotion, supernatural being, multiple roles.
- Characters can multiply and disappear on stage.

Physical theatre

Physical theatre is a genre of theatrical performance that pursues [storytelling](#) through physical means.

It is primarily **movement based** drama **that uses movement, gesture and physical interaction to advance or create meaning in drama.**

Some physical forms of communication can include:

- Mime
- Slapstick
- Circus
- Clowning
- Exaggerated movement (deliberately overstated for dramatic purpose and often for purposes of ridicule)
- Ritualistic movement
- Heightened/stylized use of movement (often ritualized, dance-like movement sequences that often use repetition and symbolic gesture)
- Use of vaudeville and dance activity
- Note: physical dexterity and precise timing is required for physical theatre forms.

Historical Style – Realism

Conventions include –

- 4th Wall
- Willing Suspension of disbelief
- Representational Acting Style
- Movement is driven by objectives and always motivated by intent - psychological motivation
- Gestures are natural and match the emotion, mood, action.
- Natural body reactions
- Dialogue mirrors the everyday language of the period (can include colloquialisms). Voice is motivated by thoughts and feelings.
- Situations and plot reflects everyday events and issues of the time period.

2020 Year 10 4P Drama Devised Marking Key

Devised performance

Drama Ideas and Rehearsal Process		/4
Consistently works independently and collaboratively to experiment, create and explore an imaginative and engaging idea and concept. Student shows very good initiative in the process. Frequently expresses ideas and acknowledges others' strengths and weaknesses. Shows a very good understanding of what needs to be done to improve, refine and polish the drama work and works consistently to do so.	4	
Works independently and collaboratively to create an engaging idea and concept. Expresses ideas and listens to others. Shows a good understanding of what needs to be to improved and polished in the drama work and puts a substantial amount of effort into doing this.	3	
Demonstrates some ability to work independently and collaboratively to create a piece of drama. Puts forward some ideas or suggests solutions to some problems. Works to develop and shape the work in rehearsals. Works as a part of the group and follows others' lead .	2	
Demonstrates limited ability to work independently and collaboratively to develop a piece of drama. Makes a limited attempt to improve work. Gives limited consideration to the work in progress. Inconsistently works with the group and/or rarely considers the needs of the group.	1	
Movement Techniques		/8
Effectively and creatively applies movement techniques for dramatic meaning and audience impact.	7-8	
Effectively with some creativity uses movement techniques for dramatic meaning and audience impact.	5-6	
Uses movement techniques for some dramatic meaning and audience impact.	3-4	
Uses movement techniques with minimal dramatic meaning and audience impact.	1-2	

Use of drama conventions		/8
The student effectively applies a range of stylistic conventions. These conventions are incorporated in a very clear, imaginative and effective way and have a strong dramatic impact on the audience.	7-8	
The student applies stylistic conventions (both presentational and representational). These conventions are incorporated in a clear and effective way and mostly engage the audience .	5-6	
The student applies some stylistic conventions (both presentational and/or representational). These conventions usually engage the audience.	3-4	
The students inconsistently uses stylistic conventions (presentational and/or representational). The devised piece has limited effect on audience.	1-2	

Structure for dramatic impact		/4
The student effectively shapes and sequences the performance to have strong dramatic impact on the audience.	7-8	
The student shapes and sequences the performance to have dramatic impact on the audience.	5-6	
The student shapes and sequences the performance to have some impact on the audience.	3-4	
Limited clarity in regards to shape and sequence with limited impact on audience.	1-2	
TOTAL (Out of 30)		

